

NEXT OF NORMAL

BOOK AND LYRICS BY BRIAN YORKEY

MUSIC BY TOM KITT

DIRECTED BY ALAN PAUL



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From **ROUND HOUSE'S LEADERSHIP**

THE SECOND HALF OF OUR 2023-2024 SEASON, WHICH BEGINS with this production of *Next to Normal*, is quintessentially Round House—with revivals of two Pulitzer Prize winners, two world premieres (including one for teens), and workshops of four new plays in process during our National Capital New Play Festival. We hope you will join us for all of it!

We kick things off with this stunning revival of the 2010 Pulitzer Prize-winning musical, *Next to Normal*. This is a musical that has deep Washington, DC, theatre roots, having truly found its form at Arena Stage 15 years ago after its initial off-Broadway run. It moved from Arena to Broadway, where it was nominated for 11 Tony Awards and won three. We are thrilled to now bring it back to the area with innovative staging and projections that we expect will deepen and expand its impact.

Bringing this production to life is a long-time friend of the theatre, Alan Paul, who directed our hit 2020 production of *Spring Awakening*. He also directed numerous shows at Shakespeare Theatre Company, where he served as Associate Artistic Director for more than a decade before being named Artistic Director of Barrington Stage Company, with whom we are coproducing *Next to Normal*. Joining Alan at the helm of this production are Choreographer Eamon Foley, who makes his Round House debut with this production, and Music Director Chris Youstra, who has been a part of Round House since he was a teenager, and who currently serves as Associate Artistic Director at Olney Theatre Center. Alan has also pulled together a stunning team of designers for this production, including three who have numerous Broadway credits.

Leading the phenomenal cast for *Next to Normal* are two of the biggest stars of DC-area musical theatre, Tracy Lynn Olivera and Kevin McAllister, both of whom are making their Round House debut with this production. Joining them are Sophia Early, who was seen earlier this season in our production of *Ink*, and Lucas Hinds Babcock, Ben Clark, and Calvin McCullough, all of whom are also making their Round House debuts.

Next to Normal broke barriers with its depictions of loss, grief, mental illness, and a family splintering apart, shining a light on issues that have touched just about everyone, but are frequently dealt with in silence. For those who are dealing with these issues, or know someone who is, we have proudly partnered with Montgomery County nonprofit organizations that work to improve these issues. In our lobby we highlight these partners and the resources they have available to those who are in need.

 **RYAN RILETTE**
ARTISTIC DIRECTOR

 **ED ZAKRESKI**
MANAGING DIRECTOR

ROUND HOUSE THEATRE EXTENDS ITS
DEEP GRATITUDE TO OUR
GENEROUS SPONSORS OF *NEXT TO NORMAL*

The 2023-2024 Season is sponsored by
LINDA RAVDIN AND DON SHAPERO



“We are delighted to sponsor Round House’s production of *Next to Normal*. Alan Paul is a brilliant young director and wonderful person. We have greatly enjoyed his superb productions in several venues and believe you will appreciate this theatrical experience. We dedicate our sponsorship to him, and in memory of our Patrick, who shared theatre experiences with Alan in high school.”

—**MAUREEN AND MICHAEL MCMURPHY**

To become a sponsor for an upcoming Round House Theatre production, please contact Veronica Kannan, Director of Development, at 240.670.8795 or VKannan@RoundHouseTheatre.org.

Enjoying the show? Find your way to our new DipJar in the lobby, where the magic of giving awaits. Simply dip your card, and voilà, you’ve instantly supported bold, outstanding theatre at Round House!

**EVERY DIP MAKES
A DIFFERENCE!**



ROUND HOUSE THEATRE

RYAN RILETTE, Artistic Director, and
ED ZAKRESKI, Managing Director

PRESENT

**NEXT
TO NORMAL**

BOOK AND LYRICS BY
BRIAN YORKEY

MUSIC BY **TOM KITT**

DIRECTED BY **ALAN PAUL**

JAN 24 - FEB 25, 2024

Co-produced with
BARRINGTON STAGE COMPANY

Original Broadway Production Produced by David Stone,
James L. Nederlander, Barbara Whitman, Patrick Catullo,
and Second Stage Theatre

CREATIVE TEAM

| | |
|---|---|
| Choreographer | EAMON FOLEY |
| Music Director | CHRISTOPHER YOUSTRA |
| Scenic Designer | WILSON CHIN |
| Costume Designer | HELEN HUANG |
| Lighting Designer | SHERRICE MOJGANI |
| Sound Designer | KEN TRAVIS |
| Projections Designer | NICHOLAS HUSSONG |
| Properties Coordinator | CHELSEA DEAN |
| Casting Director | SARAH COONEY |
| Dramaturg | NAYSAN MOJGANI |
| Intimacy Consultant | MEGAN BEHM |
| Assistant to the Director | AMY BENSON |
| Assistant Scenic Designers | BRIDGET LINDSAY and JIMMY STUBBS |
| Associate Costume Designer | BECCA JANNEY |
| Assistant Lighting Designer | BEN COUNTS |
| Associate Projections Designer/Video Engineer | JAMES LANIUS III |
| Assistant Costume Designer | BAILEY HAMMETT |
| Production Stage Manager | CHE WERNSMAN* |
| Assistant Stage Manager | EMILY ANN MELLON* |

*As indicated, Actors and Stage Managers appear courtesy of Actors' Equity Association, The Union of Professional Actors and Stage Managers in the United States.

Next to Normal is sponsored by
the McMurphy Family in memory of Patrick.

The 2023-2024 Season is sponsored by
Linda Ravdin and Don Shapero

NEXT TO NORMAL is presented through special arrangement with Music Theatre International. Authorized performance materials are also supplied by MTI. www.mtishows.com. Any video and/or audio recording of this production is strictly prohibited.

New York Premiere Produced by Second Stage Theatre, New York. February, 2008.
Carole Rothman, Artistic Director Ellen Richard, Executive Director
“Next to Normal” was subsequently produced by Arena Stage in November 2008.

Developed at Village Theatre, Issaquah, WA (Robb Hunt, Executive Producer, Steve Tomkins, Artistic Director).
An earlier version was presented in the 2005 New York Musical Theatre Festival.
Support for the development of “Next to Normal” was provided by the Jonathan Larson Foundation.

CAST (in order of appearance)

| | |
|---------------------------|----------------------|
| Diana | TRACY LYNN OLIVERA* |
| Gabe/Dance Captain | LUCAS HINDS BABCOCK* |
| Dan | KEVIN S. MCALLISTER* |
| Natalie | SOPHIA EARLY |
| Henry | BEN CLARK |
| Doctor Madden/Doctor Fine | CALVIN MCCULLOUGH* |

UNDERSTUDIES

| | |
|--------------------|---------------------|
| Diana | SARAH COONEY |
| Dan | CALVIN MCCULLOUGH* |
| Doctor Madden/Fine | NICHOLAS PEREZ-HOOP |
| Natalie | OLIVIA MASSIAH |
| Gabe/Henry | GARVEY X. DOBBINS |

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PRODUCTION

| | |
|------------------------|--|
| Audio Engineer (A1) | DELANEY BRAY |
| Audio Assistant (A2) | SARAH VELKOVICH |
| Light Board Operator | CHRIS HALL |
| Wardrobe Head | HANNAH KATHERINE HEROLD |
| Wardrobe Crew | ILEANA BLUSTEIN |
| Deck Crew | ELLEN MITCHELL |
| Light Board Programmer | CODY WHITFIELD |
| Followspot Operators | KRISTOP ROSARIO, NICOLE TRANTUM |
| Carpenters | ELLEN MITCHELL, JACK MOXLEY, GERARDO SORIANO |
| Electricians | ZAVAR BLACKLEDGE, SYDNEY BRONAUGH, ISAAC DEMARCHI, SARAH MACKOWSKI |
| Costume Shop Assistant | AMANDA GEYER |
| Draper | JENNIFER BAE |
| First Hand | JESSICA UTZ |

THE BAND

| | |
|--------------------------|--------------------|
| Piano/Conductor | CHRIS YOUSTRA |
| Violin/Keyboard | ANDREA VERCOE |
| Cello | CATHERINE MIKELSON |
| Percussion | MANNY ARCINIEGA |
| Acoustic/Electric Bass | ARNOLD GOTTLIEB |
| Acoustic/Electric Guitar | DOKS |

Next to Normal runs approximately
2 HOURS AND 20 MINUTES with one intermission.

FULL STAFF LISTINGS
on page 31



The Scenic, Costume, Lighting, Sound, and Projection Designer of this production are represented by United Scenic Artists, Local USA 829 of the IATSE.



The Actors and Stage Manager appear courtesy of Actors' Equity Association ("Equity"). Founded in 1913, Equity is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. #EquityWorks



The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

MUSICAL NUMBERS

•ACT 1•

"Prelude" – Orchestra
"Just Another Day" – Full Cast
"Everything Else" – Natalie
"Who's Crazy" / "My Psychopharmacologist and I" – Full Cast
"Perfect for You" – Henry, Natalie
"I Miss the Mountains" – Diana
"It's Gonna Be Good" – Full Cast
"He's Not Here" – Dan
"You Don't Know" – Diana
"I Am the One" – Dan, Gabe, Diana
"Superboy and the Invisible Girl" – Natalie, Diana, Gabe
"I'm Alive" – Gabe
"Make Up Your Mind" / "Catch Me I'm Falling" – Full Cast
"I Dreamed a Dance" – Diana, Gabe
"There's a World" – Gabe
"I've Been" – Dan, Gabe
"Didn't I See This Movie?" – Diana
"A Light in the Dark" – Dan, Diana

•ACT 2•

"Wish I Were Here" – Full Cast
"Song of Forgetting" – Dan, Diana, Natalie
"Hey #1" – Henry, Natalie
"Seconds and Years" – Doctor Madden, Dan, Diana
"Better Than Before" – Doctor Madden, Dan, Natalie, Diana
"Aftershocks" – Gabe
"Hey #2" – Henry, Natalie
"You Don't Know" (Reprise) – Diana, Doctor Madden
"How Could I Ever Forget?" – Diana, Dan
"It's Gonna Be Good" (Reprise) – Dan, Diana
"Why Stay?" / "A Promise" – Diana, Natalie, Dan, Henry
"I'm Alive" (Reprise) – Gabe
"The Break" – Diana
"Make Up Your Mind" / "Catch Me I'm Falling" (Reprise) – Doctor Madden,
Diana, Gabe
"Maybe (Next to Normal)" – Diana, Natalie
"Hey #3" / "Perfect for You" (Reprise) – Henry, Natalie
"So Anyway" – Diana
"I Am the One" (Reprise) – Dan, Gabe
"Light" – Full Cast

BIOS

CAST

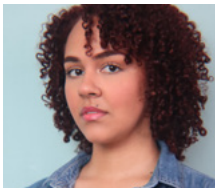


LUCAS HINDS BABCOCK (Gabe) is a recent Emerson College graduate, and is thrilled to be making his Round House Theatre debut! Regional credits include *Grease*, *Joseph and the Amazing Technicolor Dreamcoat* and *9 to 5* at Clear Space Theatre Company; *A Funny Thing Happened on the Way to the Forum* at Dr. Phillips Center for the Performing Arts; and *Mama's Gonna Buy*

You (Reading) at Magic Theatre Company. Other credits include Production Vocalist with Norwegian Cruise Lines, *Cabaret* (Clifford Bradshaw), *The Secret in the Wings* (Actor 9), *The Spitfire Grill* (Joe Sutter), and *Into the Woods* (Male Swing).



BEN CLARK (Henry) is excited to be making his Round House Theatre debut with *Next to Normal*. Previous credits include *Elegies: A Song Cycle* at The Keegan Theatre; *The World Goes Round* at Olney Theatre Center and Everyman Theatre; and *West Side Story* in concert at Olney Theatre Center.



SOPHIA EARLY (Natalie) is thrilled to return to Round House Theatre this season with *Next to Normal*. Previous Round House credits include *Ink* and *Sleep Deprivation Chamber*, as part of the Adrienne Kennedy festival. DC area credits include Meredith Willson's *The Music Man* at Olney Theatre Center (Helen Hayes Award for Outstanding Ensemble); *Poetry for the People: The June*

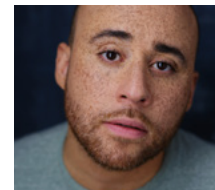
Jordan Experience at Theater Alliance; and *Diagnosed* at Creative Cauldron. Sophia is a proud graduate of Howard University's B.F.A. Musical Theatre Program. Instagram: @sophia.the.early



KEVIN S. MCALLISTER (Dan) is making his Round House Theatre debut. Previous credits include *Caroline, or Change* and *Come from Away* on Broadway. Regional credits include *Ragtime* (Sacramento Music Circus), *Blackbeard*, *Grand Hotel*, *Ain't Misbehavin'* (Helen Hayes nomination), *A Little Night Music*, *Titanic*, *SCKBSTRD*, *Brother Russia*, *The Break*, *Show Boat*, and *Sweeney*

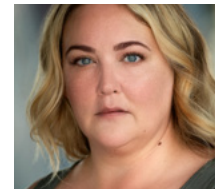
Todd at Signature Theatre; *Lost In The Stars* at the Washington National Opera; *The Wiz*, *Ragtime* (Helen Hayes Winner, Best Actor), *110 in the Shade*, *Freedom's Song*, *Violet* (Helen Hayes Nomination), *Our Town*, *Parade* (Helen Hayes Nomination), and *The Civil War* at Ford's Theatre; *Five Guys Named Moe* at Arena Stage; *And the World Goes 'Round*, *Annie* (Helen Hayes Nomination), and *Rodgers + Hammerstein's Cinderella* at Olney

Theatre Center; Kennedy Center 2013 Gala, *The Phantom Tollbooth* (Kennedy Center); *Expanding the Cycle Series* at CenterStage; *Rent* and *Dreamgirls* at Toby's Dinner Theatre; *Brooklyn*, *Side Show*, and *Wild Party* at Teatro101. Kevin is also the founder and Artistic Director for ArtsCentric, in Baltimore, MD.



CALVIN MCCULLOUGH (Doctor Madden/Doctor Fine) is thrilled to be making his Round House Theatre debut. Previous DC credits include *Kinky Boots*, *A.D.16*, *ELF*, *South Pacific*, *Carmen* and *Godspell* at Olney Theatre Center; *A Raisin In the Sun* and *Flying West* at Everyman Theatre; *Freaky Friday* and *Jesus Christ Superstar* at Signature Theatre; *Snow Child* at Arena Stage;

Miss You Like Hell at Baltimore Center Stage; and *A Christmas Carol* at Ford's Theatre; Regional Credits include *Once on This Island* at Cortland Repertory Theatre.



TRACY LYNN OLIVERA (Diana) is happy to be making her Round House Theatre debut. She has worked at many DC theatres, including Signature Theatre (*Assassins* and *A Little Night Music*); Ford's Theatre (*Ragtime* and *110 in the Shade*); Olney Theatre Center (*Beauty and the Beast*); Arena Stage (*Fiddler on the Roof*); and the Kennedy Center (*Ragtime*). She appeared on

Broadway in the 2009 revival of *Ragtime*, and has also performed at the Goodman Theatre in Chicago (Mary Zimmerman's *Candide*). Tracy is a two-time recipient of the Helen Hayes Award, for Lizzie in *110 in the Shade* and Charlotte in *A Little Night Music*, respectively. She is a member of the faculty of both Catholic University and American University's musical theatre programs. Recordings include *Don't Let the Pigeon Drive the Bus!* original cast album, and her solo LP, *Because*.

UNDERSTUDIES

CALVIN MCCULLOUGH (Dan Understudy) See bio for Doctor Madden/Doctor Fine



NICHOLAS PEREZ-HOOP (Doctor Madden/Doctor Fine Understudy) Regional credits include Asolo Repertory Theatre, American Stage, Hippodrome State Theatre, Media Theatre, Walnut Street Theatre, Florida Repertory Theatre, Philadelphia Artists Collective, Atlanta Shakespeare Company, Florida Rep, Jobsite Theater, Tampa Rep, and freefall theatre, amongst others. He serves as Marketing Coordinator for Theatre Horizon in Norristown, PA and is the Artistic Associate at Urbanite Theatre in Sarasota, FL, and is happy to be here.

(He/Him/El)



OLIVIA MASSIAH (Natalie Understudy) is thrilled to embark on her regional theatre debut at Round House Theatre as the understudy for Natalie in *Next to Normal*. Olivia recently graduated from New York University's Tisch School of the Arts with Honors in Theatre; where she studied at the Stella Adler Studio of Acting, The Classical Studio, and Stonestreet Studios. NYU theatre credits include *Measure for Measure* and *The Book of Will*, as well as one-act play festivals. Olivia has also dabbled in voice acting in the audio play: *Standby for Places*. Additionally, Olivia is an experienced vocalist, with 10+ years of training. Keep up with Olivia on Instagram: @oliviamassiah.



GARVEY X. DOBBINS (Gabe/Henry Understudy) is excited to make his Round House Theatre debut. Garvey is a BFA Graduate from George Mason University and a recent student of the Stella Adler Studio of Acting, New York. DC credits include *Carrie* at the Workhouse Theater and *Sizzlin' Summer Night Series* at Signature Theatre. Website: www.garveyxdobbins.com

CREATIVE TEAM



TOM KITT (Music) is a two-time Tony, two-time Emmy, Pulitzer Prize, and Grammy Award winner. As a musical theater composer, he has written the music for six Broadway shows: *Next to Normal* (Tony Award), *If/Then* (Tony nomination), *Almost Famous* (Tony nomination), *Flying Over Sunset* (Tony nomination), *High Fidelity*, and *Bring it On, The Musical*. His work for the stage has also been seen Off-Broadway at Second Stage (*Next to Normal*, *Superhero*) and The Public Theater (*The Visitor*, *Shakespeare in the Park*), and he has worked at some of the most prestigious regional theaters, including The Old Globe, Arena Stage, Berkeley Rep, Signature Theater, and ART. In addition, Tom's Broadway credits as an orchestrator include: *Next to Normal* (Tony Award), *The SpongeBob Musical* (Tony nomination), *Jagged Little Pill* (Tony nomination), *Almost Famous*, *Head Over Heels*, *Everyday Rapture*, and *American Idiot*. Tom has also been active in the world of film and TV. As one of the vocal arrangers working on the *Pitch Perfect* films, Tom most notably helped create the classic "Riff-off." Tom also served as music supervisor/arranger/orchestrator for *Grease Live* and contributed songs for *Royal Pains* and *Penny Dreadful*. He also provided music supervision for the NBC series *Rise*, and has written numerous songs for *Sesame Street*. And he is known for his two original opening numbers for the Tony Awards, "Live" in 2019, written with David Javerbaum for James Corden, and the Emmy Award-winning "Bigger" in 2013, written with Lin-Manuel Miranda for Neil Patrick Harris. Tom is also proud that his musical adaptation of *Freaky Friday*, co-written with Bridget Carpenter and Brian Yorkey, was turned into an original movie musical for Disney Channel. Most recently, Tom served as a Supervising Music Producer on the new Bobby Lopez/Kristen Anderson-Lopez/Steven Levenson/Thomas Kail musical television series *Up Here*.



BRIAN YORKEY (Book and Lyrics) received the 2010 Pulitzer Prize for Drama, the 2009 Tony Award for Best Score, and the Outer Critics Circle Award for *Next to Normal* and was also nominated for the Tony Award for Best Book of a Musical. He partnered again with the *Next to Normal* team on *If/Then* (Tony Award Nominee for Best Score) starring Idina Menzel. Brian co-wrote the libretto for *The Last Ship* (Outer Critics Nomination, with John Logan), with a score by Sting. He wrote lyrics for the Disney Theatricals musical adaptation of *Freaky Friday*, which also became a Disney Channel Original Movie. Brian most recently served as the Executive Producer and Co-Showrunner for the Netflix series *Echoes*. Prior to that, Brian was the Creator, Executive Producer and Showrunner of *13 Reasons Why* for Netflix and Paramount Television. He has also directed for theatre and television. Brian is a graduate of Columbia University, where he was Artistic Director of the Varsity Show, an alum of the BMI/Lehman Engel Musical Theatre Workshop, and a proud member of the Dramatists Guild, the WGA, and the DGA.



ALAN PAUL (Director) is thrilled to return to Round House after directing *Spring Awakening* in 2020. Alan is currently the Artistic Director of Barrington Stage Company in the Berkshires and spent 15 years as Associate Artistic Director at Shakespeare Theatre Company. STC highlights include *Camelot*, *Kiss Me Kate*, *Man of La Mancha*, *A Funny Thing Happened on the Way to the Forum*, *Our Town*, *The Comedy of Errors*, *Romeo and Juliet*, the world premiere of Lauren Gunderson's *Peter Pan and Wendy*, and the film of Patrick Page's *All The Devils Are Here*. Other DC credits include *The Pajama Game* at Arena Stage; *Cabaret* at Olney Theatre Center; *I Am My Own Wife* at Signature Theatre; and *Silence! The Musical* and *The Rocky Horror Show* at Studio Theatre. Regional credits include *Cabaret* at Barrington Stage; *Kiss Me Kate* at Seattle's 5th Avenue Theatre; and *The King and I* at Chicago's Drury Lane. Classical credits include the world premiere of *Penny* at Washington National Opera; *The Pirates of Penzance* at Palm Beach Opera; *Man of La Mancha* at Portland Opera; and John Williams 90th Birthday Celebration with the National Symphony Orchestra. Alan has been nominated for five Helen Hayes Awards for Best Director and won in 2014 for *Forum*.

EAMON FOLEY (Choreographer) is excited to be making his Round House Theatre debut. His choreography credits include *Ragtime* and *Guys and Dolls* (both in Tokyo); *Alien/Nation* at the Williamstown Theater Festival; *Merrily We Roll Along* at The Wallis-Annenberg Center for the Performing Arts, Los Angeles; *Annie* at The Hollywood Bowl; *Next to Normal* at Writer's Theater, Chicago; *His Story* in Dallas, TX; and, upcoming, *The Wedding Banquet* in Taiwan. Directors he has collaborated with include David Cromer, Michael Arden, Jeff Calhoun, and Gordan Greenberg. As director-choreographer, he creates film and theater projects for Grind Arts Company, including the upcoming, ballet-infused *Sunday in the Park with George* at Axelrod Performing Arts Center this March. As a performer, he has been in the Broadway productions of *Gypsy*, *Everyday Rapture*, *13: The Musical*, *The Grinch*, and *Assassins*.

CHRIS YOUNG (Music Director) is absolutely delighted to return to Round House Theatre, where past shows include *Once on This Island*, *The World Goes 'Round*, *Pippin*, *Summer of '42*, and *A Murder, A Mystery, A Marriage*. Chris is the Director of Music

Theater at Olney Theatre Center, where he has been involved with over 50 musicals, including *Fiddler on the Roof*, *Kinky Boots*, *A.D. 16*, *Cabaret*, *Matilda*, *Once*, *On the Town*, *In the Heights*, *My Fair Lady*, *Sweeney Todd*, *Evita*, *Carmen: An Afro-Cuban Jazz Musical*, *Carousel*, *Godspell*, and *How to Succeed in Business Without Really Trying*. Other credits include *Guys and Dolls* at the Kennedy Center for the Performing Arts; *Ragtime* and *The 25th Annual Putnam County Spelling Bee* at Ford's Theatre; *Bloody, Bloody Andrew Jackson*, *Jerry Springer: The Opera*, and *Passing Strange* at Studio Theatre 2nd Stage; and *Adding Machine: A Musical* at Studio Theatre. Other venues include Toby's Dinner Theatre, Imagination Stage, The Kennedy Center Theatre for Young Audiences, Arena Stage, Burn Brae Dinner Theatre, Montgomery College, American University, Musical Theatre Center, Signature Theatre, and Columbia Center for the Theatrical Arts. Mr. Youstra has been nominated for thirteen Helen Hayes Awards for Outstanding Music Direction and received the award for *Titanic*. He was director of music at St. John the Evangelist Parish in Columbia for 29 years, has worked with both Phoenix Productions and Troika Entertainment national touring companies, and toured both Europe and Korea with *Smokey Joe's Café*. As a composer, Mr. Youstra's music has been heard throughout the area, including *The Dancing Princesses* at Imagination Stage, *Big Nate: The Musical* (with Jason Loewith), the Helen Hayes Awards, the 2014 Summer Hummer, and the opening gala of the ATLAS center.

WILSON CHIN (Scenic Designer) is excited to be making his Round House Theatre debut! Broadway credits include *Cost of Living*, *Pass Over* (Drama Desk, Lortel and Henry Hewes Award nominations), and *Next Fall*. Off-Broadway credits include *Sunset Baby* and *A Bright New Boise* at Signature Theatre; *Jonah* at Roundabout Theatre; *The Thanksgiving Play* at Playwrights Horizons; *Space Dogs* (MCC, Lortel Award nomination) and *Teenage Dick* at Ma-Yi/Public; and *This Land Was Made* at Vineyard. Opera credits include *Turandot* at Washington National Opera; *Lucia di Lammermoor* at Lyric Opera of Chicago; and *Eine Florentinische Tragödie/Gianni Schicchi* (Canadian Opera, Dora Award winner). Film and television credits include *Pass Over* (dir. Spike Lee) and "Game Theory with Bomani Jones" (HBO). Wilson proudly serves as an Eastern Region Board member of his Local USA 829. Instagram: @wilsonchindesign

HELEN Q. HUANG (Costume Designer) is an award-winning costume designer whose credits include Arena Stage, Studio Theatre, Woolly Mammoth Theatre Company, Ford's Theatre, Shakespeare Theatre Company, Folger Theatre, Signature Theatre Company, Theatre Oregon Shakespeare, Guthrie Festival, Children's Theatre Company Cincinnati Playhouse, Classic Stage Company, Syracuse Stage, Seattle Repertory Theatre, and Milwaukee Repertory Theater. Other credits include Philadelphia Theatre Company, Disney Entertainment, Boston Lyric Opera, and The Washington Ballet. International credits include set and costume design for National Opera House of China and the Central Television of China. Awards include Helen Hayes Award and Ivey Award. Helen's design works have been presented in Prague Quadrennial, the *Costume Design at the Turn of the Century* in Moscow, and *Celebrating a Century of Women Designing for Live Performance* in New York. Helen is a professor of MFA Costume Design Program, University of Maryland, College Park. HelenQHuang.com

BECCA JANNEY (Associate Costume Designer) is so excited to be working with Round House Theatre for the first time! They are a 3rd year MFA costume design candidate at University of Maryland. Other costume design credits include *Cinderella* at Creede Repertory Theatre; *HMS Pinafore* at VLOC; *Don Giovanni* at Maryland Opera Studio; *Everything is Wonderful*, *Godspell*, and *Harvey* at WaterTower Theatre; and *Ada and the Engine* at Stage West Theatre. Website: beccajanney.com

SHERRICE MOJGANI (Lighting Designer) recently designed *The Mountaintop*, The Adrienne Kennedy Festival, and *The Curious Incident of the Dog in the Night-Time* at Round House Theatre; *Tiny Beautiful Things*, *The Folks at Home*, and *The Garden* at Baltimore Center Stage; *The High Ground*, *The Heiress*, and *Two Trains Running* at Arena Stage; *Spunk*, *Ain't Misbehavin'*, and *The Scottsboro Boys* at Signature Theatre; *A Raisin in the Sun*, *Murder on the Orient Express*, *A Few Good Men*, and *Sweat* at Pittsburgh Public Theatre; *Trouble in Mind*, *What You Are*, and *Skeleton Crew* at The Old Globe. Sherrice is an Associate Professor at George Mason University in northern Virginia. She holds a B.A. in Theater Arts from UC Santa Cruz and an M.F.A. in Lighting Design from UC San Diego. smojgani.com

KEN TRAVIS (Sound Designer) Broadway credits include *Aladdin*, *In Transit*, *Jekyll and Hyde*, *A Christmas Story the Musical*, *Scandalous*, *Newsies*, *Memphis*, *The ThreePenny Opera*, *Barefoot in the Park*, and *Steel Magnolias*. Numerous New York and regional theater credits include DCPA, The Old Globe, The 5th Avenue Theater, McCarter Theater, Seattle Rep, La Jolla Playhouse, LA Center Theater Group, ACT Seattle, the Guthrie Theater, KC Rep, Dallas Theater Center, Playwrights Horizons, The New Group, NYSF Public Theater, CSC, Signature Theater NYC, SoHo Rep, Vineyard Theater, The Civilians, Mabou Mines, as well as national and international festivals and tours.

NICHOLAS HUSSONG (Projections Designer) is a designer for live (and now digital) performance and events, as well as the Creative Producer at Dwight Street Book Club. Broadway credits include *Skeleton Crew* (Tony Nomination). Off-Broadway credits include *Skeleton Crew*, *These Paper Bullets* at Atlantic (Drama Desk Nom); *Wet Brain* at Playwrights Horizons; *On That Day in Amsterdam* at Primary Stages (Drama Desk Nom); *White Guy on the Bus* at 59E59; *Chick 6* at LaMama; and *Until the Flood* at Rattlestick. Other credits include *The Wizard of Oz* at Geva; *RENT!* at Paper Mill Playhouse; *Vietgone* at the Guthrie Theater; *To the Yellow House* at La Jolla Playhouse; *Kleptocracy* at Arena Stage; *Until the Flood* (15 regional and international locations); *Haint Blu*, and *Hair & Other Stories* at Urban Bush Women; *Woman's Party* at Clubbed Thumb; *Grounded* at Alley Theatre; Arden Theater, Playmakers Rep, and Berkshires Theatre Group. Other work includes Atlanta Opera, Virginia Museum of Art, David Zwirner Gallery, Marc Jacobs, Mass MoCA, Complex Magazine, AMC+, San Diego Shell, San Diego Symphony, Nashville Symphony, Hartford Symphony, Tony Awards (CBS), and Ask Ronna Podcast. He also designed in England, Scotland, Ireland, Germany, China, Canada, and Vienna. He is the Co-Creator of FEAST, an immersive dining experience with Listen&Breathe (Nantucket, Ireland & please, hopefully, someday, the US); and is an Adjunct Lecturer at NYU Tisch. Education: Yale MFA. UAW & USA829 www.nickhussong.com

CHELSEA DEAN (Properties Coordinator) Her previous Round House Theatre Prop Master/Coordinator credits include *Radio Golf*, *Nollywood Dreams*, and *The Great Leap*. Other DC area and regional credits include: *The Winter's Tale*, *Our Verse in Time to Come*, and *A Midsummer Night's Dream* (Props Designer) at Folger Shakespeare Library; *Espejos: Clean* (Props Designer) at Studio Theatre; *Jardin Salvaje* (Props Designer) at GALA Hispanic Theatre; *Beastgirl* and *Show Way* (Props Master/Designer) at The Kennedy Center; *Les Mamelles de Tiresias* (Props Artisan) at John Hopkins Peabody Institute; *Doctor Faustus* (Associate Costume Designer), *Mamma Mia!* (Props Master/Designer), and *Mud* (Costume Designer) at Salisbury University. Chelsea works part-time as the Costume Shop Manager for Salisbury University, where she is also Co-Founder and Artistic Director of the resident theatre ensemble, Fultontown Theatre Company. Instagram: @chelsea.make.of.theatre @fultontowntheatre

SARAH COONEY (Casting Director) is Round House Theatre's Casting Director & Associate Producer. In the DC area, Sarah has cast for The Kennedy Center's *Broadway Center Stage* series, Signature Theatre, Shakespeare Theatre Company, Studio Theatre, Olney Theatre Center, and Rep Stage. As a Casting Director with NYC's Binder Casting, Sarah cast for *The Lion King* Broadway and National Touring productions and the *Encores!* series at New York City Center. Other Regional casting credits include Hartford Stage, Seattle Rep, Drury Lane Theatre, Weston Playhouse, McCarter Theatre, ACT of Connecticut, and others. Film and TV casting credits include *Crashing* (HBO), *The Big Sick* (Apatow Productions), *Kevin Can Wait* (CBS), and *Clipped* (HGTV). Sarah taught at West Virginia University and is a New York University alum.

NAYSAN MOJGANI (Dramaturg) is Round House Theatre's Associate Artistic Director, in which capacity he serves as in-house dramaturg and leads Round House Theatre's new work program. As a theatre scholar, director, and dramaturg, Naysan has worked on new and classic work with theatres around the country, including Arena Stage (where he served as Literary Manager), La Jolla Playhouse, MOXIE, Theatre de la Jeune Lune, Theatre Squared, Malashock Dance, and Signature Theatre, and has taught at UC San Diego and George Mason University. Naysan holds a PhD in Theatre & Drama from UC San Diego, and a BA from Carleton College.

MEGAN BEHM (Intimacy Consultant) is happy to be working on this production, after being an intimacy consultant for Round House's productions of *The Mountaintop* and *Ink*. Other previous intimacy choreography and consulting credits include: *Dracula* (Rorschach Theatre); *Frankenstein, East of Eden*, and *The 39 Steps* (NextStop Theatre Company); *Carrie* (Catholic University); *Smart People* (George Washington University); *A Delicate Ship* (4615 Theatre Company); *Romeo and Juliet* (Faction of Fools); *Richard II*, *Henry IV Part 1*, *Henry IV Part 2*, *Henry V*, and *As You Like It* at Brave Spirits Company. www.megan-behm.com

AMY BENSON (Assistant to the Director) is thrilled to have her first credit at Round House Theatre! Amy is Round House's Executive Assistant and Board Liaison and is the Founding Artistic Director of Walking Shadow Readers Theatre, a new play development company. She has directed for Best Medicine Rep, Too Much Damn Theater, and the Philadelphia Dramatists Center. Amy also has extensive teaching experience as a

teaching artist at Imagination Stage, Adventure Theatre, and Epworth Preschool. She has taught in Beijing, China, and Berlin, Germany, where she founded her own acting studio, Amy Benson Studios. Amy has a BFA from NYU's Tisch School of the Arts. Instagram: @amybensonacts

CHE WERNSMAN (Production Stage Manager) is elated for her eighth season as Resident Stage Manager at Round House! Some of her favorite RHT credits include: *The Seafarer*; *Ink*; *Radio Golf*; *On the Far End*; *The Tempest*; *Nine Night*; *We declare you a terrorist...*; *A Boy and His Soul*; *The Curious Incident of the Dog in the Night-Time*; *Handbagged* (Off-Broadway - 59E59, Bethesda); *Oslo*; *Gem of the Ocean*; *Small Mouth Sounds*; *The Book of Will*; and *A Prayer for Owen Meany*. Che has worked as an AEA Stage Manager in the DC/Baltimore region for over two decades, with shows at The Kennedy Center, Folger Theatre, Imagination Stage, The National, Shakespeare Theatre Company, Theatre J, Studio, Everyman, Rep Stage, Center Stage, and Olney Theatre Center. Che has a Bachelor of Science from Virginia Tech.

EMILY ANN MELLON (Assistant Stage Manager) is very excited to return to Round House Theatre. Selected DMV credits include *Exclusion* at Arena Stage; *The Till Trilogy* at Mosaic Theater Company; *There's Always the Hudson* at Woolly Mammoth Theatre; *Souvenir* at Rep Stage; *A Doll's House, Part 2* at Round House Theatre; *Girlfriend* at Signature Theatre; *Wig Out!* at Studio Theatre; and *The School for Lies* at Shakespeare Theatre Company. Additional regional credits include *The Niceties* at Geva Theatre Center; and *The Upstairs Concierge* at Goodman Theatre. Television credits include *Inside Edition* and *Good Day New York*.

MUSIC THEATRE INTERNATIONAL (MTI) is one of the world's leading theatrical licensing agencies, granting theaters from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser and orchestrator Don Walker, MTI is a driving force in advancing musical theatre as a vibrant and engaging art form. MTI works directly with the composers, lyricists, and book writers of these musicals to provide official scripts, musical materials, and dynamic theatrical resources to over 100,000 professional, community, and school theaters in the US and in over 150 countries worldwide. MTI is particularly dedicated to educational theatre, and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior TM shows are 30- and 60-minute musicals for performance by elementary and middle school-aged performers, while MTI's School Editions are musicals annotated for performance by high school students. MTI maintains its global headquarters in New York City with additional offices in London (MTI Europe) and Melbourne (MTI Australia).

WHAT IS...

BY NAYSAN MOJGANI | DRAMATURG

Next to Normal centers on Diana Goodman, who has been diagnosed with **BIPOLAR DISORDER**. Our understanding of this condition and how to treat it continues to evolve, even over the fifteen years since *Next to Normal* opened on Broadway. (As one example, in the show, Diana's doctor describes her diagnosis as "bipolar depressive with delusional episodes." Under modern diagnostic criteria, she might instead be diagnosed as having bipolar II disorder with psychotic features.)

We also see Diana receive **ELECTROCONVULSIVE THERAPY (ECT)** as part of her treatment. ECT is a long- and widely-misunderstood medical treatment that continues to be controversial.

WHAT IS ...

BIPOLAR DISORDER?

Bipolar disorder is a mental illness causing extreme shifts in mood, energy levels, activity levels, and concentration, to a point where it can severely impact a person's daily life. The mood shifts range from "up" high-emotion, high-energy periods of mania (that can include euphoria or irritability) and "down" periods of depression. In terms of cause, there is a strong genetic component, with some people being diagnosed early in life, but it can also be triggered by physical or emotional trauma later on.

TWO MAIN TYPES | Bipolar I: more manic; diagnosis requires full manic episodes, with or without depressive episodes

Bipolar II: more depressive; diagnosis requires major depressive episodes, *hypomanic* episodes (lower-intensity times of elevated mood), and no full manic episodes — this combination makes it harder to identify as bipolar disorder.

SYMPTOMS | Mania and depression are the two poles implied in the name "*bipolar* disorder." As such, the symptoms of the two mirror each other: in a manic episode, one might have abnormally high energy, excessive appetite, feelings of grandeur, and an elevated mood, and then have low energy, poor appetite, feelings of hopelessness, and low affect or strong sadness during depressive episodes. Manic and hypomanic episodes can often feel positive for the patient, so friends and family can be helpful in identifying risk signs.

OTHER CONDITIONS | Bipolar disorder frequently goes hand-in-hand with ADHD, anxiety, and/or substance abuse (including as a form of self-medication for the bipolar symptoms). Some patients also display psychosis, particularly hallucinations or delusions.

TREATMENT | Treatment typically includes a combination of medication (including mood stabilizers, antipsychotics, and antidepressives) and psychotherapy, as well as family or community support structures. With proper management, extreme episodes can be minimized and daily life can be largely unimpacted, although it is a lifelong condition to manage and almost half of patients will face some sort of recurrence at some point.

WHAT IS ...

ECT?

Electroconvulsive Therapy (a.k.a. electroshock therapy) involves passing an electric current through a patient's brain via electrodes to artificially induce a seizure. For reasons we still do not entirely understand, this can have great benefit to patients with certain psychological conditions. However, it remains a controversial practice, with some significant side effects and a strong negative image through pop culture and years of opposition.

HISTORY | There are records of doctors inducing seizures to treat certain conditions going back several hundred years; these early efforts sometimes included electrical treatments. ECT as we know it, however, was pioneered in the 1930s in Italy, spreading quickly. Early practitioners all-too-often turned to it as a cure-all or as a shiny new experimental toy, using ECT to treat any number of behavioral health issues. Since its early adoption, the technology has been refined to be far more measured and sophisticated in its use of electricity as well as in how to mitigate other potential risks of the treatment.

PROCEDURE | In modern ECT, patients will be given general anesthesia and a muscle relaxant. Electrodes will then be placed on the head — either positioned front-to-back on one side of the skull, or positioned left-to-right in order to pass the current through both hemispheres of the brain.

Then, with a full medical team monitoring vitals, a small amount of current is passed through the electrodes, triggering a seizure for 1-2 minutes. Depending on the treatment plan, this process will be repeated 2-5 times a week for 1-4 weeks.

EFFECTIVENESS | Why ECT works is an ongoing topic of research. What is known is that it can decrease symptoms in severe depression, mania, bipolar disorder, and schizophrenia, particularly in cases that have been resistant to medication or other forms of intervention. For most patients, these benefits are long-lasting, although follow-up treatments are not uncommon.

There are side effects, however. Most notably, short-term memory loss immediately after the treatment is common; in some cases, that memory loss can last and even be permanent. This is the major criticism and concern about the treatment, in addition to the lasting stigma of outdated cultural depictions (such as *One Flew Over the Cuckoo's Nest*).

FURTHER CONVERSATION

At Round House, we always hope that our productions are the beginning of a discussion for audiences; as our mission states, we aim to create experiences that **"INSPIRE EMPATHY AND DEMAND CONVERSATION."**

To that end, for *Next to Normal*, we're trying something new. If you're able to stick around in the lobby after the performance, you'll find some questions on the tables and at the bar to help spark further conversation. Grab a drink or snack from The Fourth Wall Café and use these questions to continue the discussion with your companions and fellow playgoers!

If you have to leave immediately, you'll find a couple of questions in our post-show email, or you can start with these questions below. Either way, we hope you enjoy the show and that the stunning performances on stage are only the beginning of your experience.

What does it mean to be "normal?" Are any of us normal? Do we want to be?

This production uses projected video to show more detailed shots of the performers alongside the broader full-stage view. How does this juxtaposition affect your emotional experience?



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MENTAL HEALTH IN AMERICA:

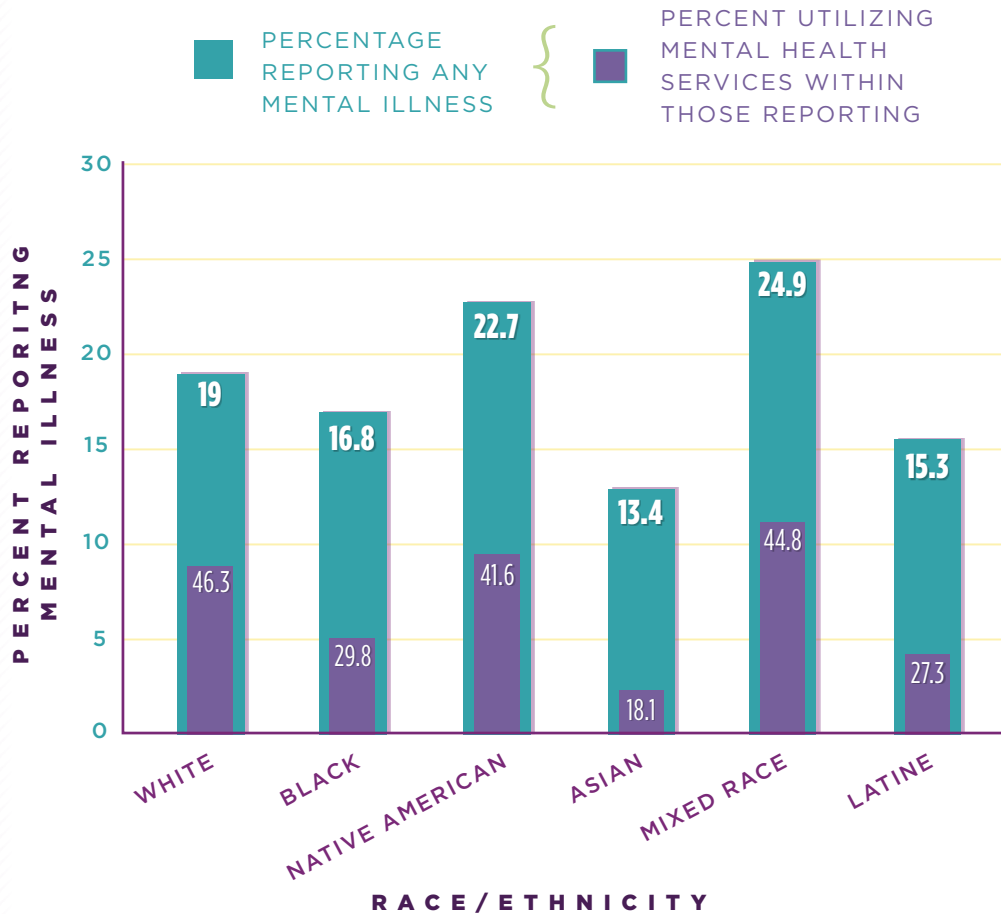
AT A GLANCE

COMPILED BY **NAYSAN MOJGANI** AND VISUALIZED BY **KENT KONDO**

While “mental health in America” is an incredibly broad topic, here are a few selected datapoints that are of particular interest.

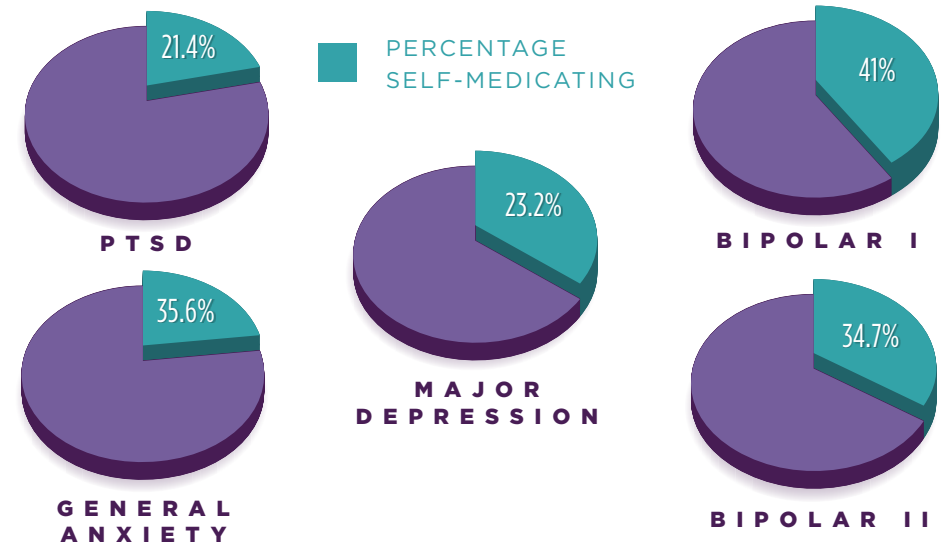
MENTAL HEALTH DISPARITIES BY RACE/ETHNICITY

The 2013 National Survey on Drug Use and Health compares rates of mental illness across racial groups to the rate at which adults with mental illness in each of those groups utilize mental health services.



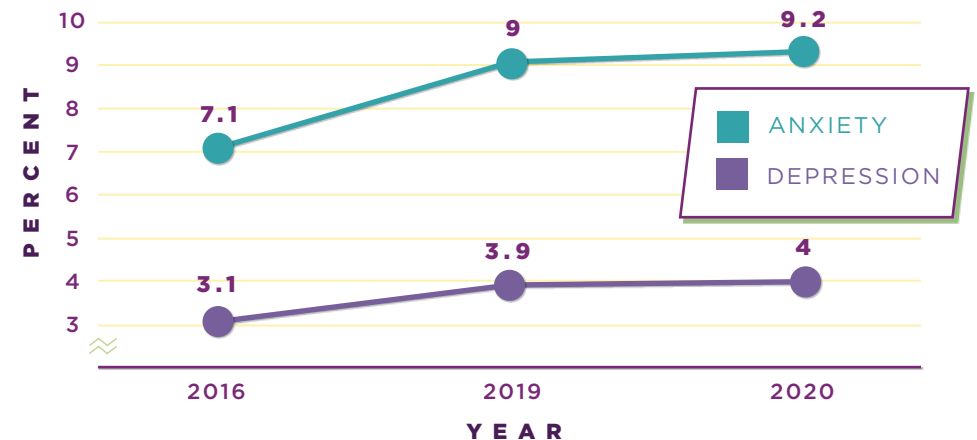
SELF-MEDICATION

In 2018, an NIH literature review explored the rates at which patients with various mental health conditions reported using alcohol or non-prescribed drugs to manage their conditions. Here are some highlights.



MENTAL WELLBEING IN YOUTH

In 2022, the Health Resources and Services Administration compared a wide range of youth health metrics from 2016-2020 (specifically comparing 2016 vs 2019 vs 2020 to separate out the effects of the pandemic). Here are the rising diagnosis rates for depression and anxiety among 3 to 17-year-olds.



BIPOLAR DISORDER

APPROXIMATELY

4.4%

of US Adults will be affected by bipolar disorder in their lives.

It affects men and women roughly evenly and the median age at first diagnosis is

25

UP TO

60%

of people with bipolar disorder will attempt to end their own life at least once;

UP TO

61%

of people with bipolar disorder will also develop a substance use disorder at some point in their life.

Compare this to

17%

for the general population.

UP TO

20%

will die as a result.

Each of us is struggling with something, and each of needs help sometimes. If you or a loved one is facing a mental health challenge or crisis, you do not need to do so alone.

The federal Substance Abuse and Mental Health Services Administration (SAMHSA) maintains a collection of resources, including guides on finding medical treatment and local or online support groups, at samhsa.gov. They also have a 24/7 helpline at 1-800-662-4357, and a suicide/crisis lifeline that can be called or texted at 988 or reached online at 988lifeline.org.

Additionally, SMART Recovery runs many addiction support groups throughout the DMV as well as online; please check SMARTRecovery.org for more information.



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Photo credit: Angela Pignatelli

HOUSE RULES

At Round House, “Theatre For Everyone” isn’t just a statement. It’s our mission and an organizational value. It means that everyone—patrons, artists, staff, students, trustees, and volunteers—is invited to fully participate and deserves to be treated with respect. This is our promise to you...and we ask you to help us uphold these values and expectations in all of your interactions with Round House.

We believe that...

- All are welcome here, and each person is empowered and encouraged to fully engage with our work.
- Everyone is a human being, equally deserving of respect.
- Theatre is an “empathy gym,” and building that muscle is what each of us is here to do.
- Anti-racism—the intentional and conscious effort to combat racial prejudice and systemic and structural racism—is an ongoing and active practice, and we must all stand against oppression and marginalization of all kinds.
- Discomfort is often productive, but cruelty never is.

We invite you to...

- Assume positive intent and expect the same assumption in return.
- Enjoy our art with your whole self—laugh, clap, cry, have reactions!—and embrace your fellow audience members’ reactions in turn. Remember that your experience is shared with the rest of the audience.
- Make a deliberate effort to confront your own biases, and partner with us to help make Round House a welcoming space for everyone. We’re all learning!
- Help us create a positive community and a culture of collaboration.

We will not tolerate...

- Insulting or discriminatory speech towards anyone.
- Unwanted invasion of another person’s physical space.
- Abusive or harassing behavior.
- Ignoring or talking over staff who are trying to assist you.
- Creating a hostile environment for fellow audience members, students, artists, or staff.
- Disrespect of or damage to our theatre or other facilities.

WE ARE GLAD YOU’RE HERE! Thank you for being a part of the Round House community as we work together to truly be a Theatre For Everyone.

If you witness or experience behavior that violates the values and expectations outlined above, please alert our staff. Round House will take action to protect our community, with consequences up to and including removal from Round House activities.

EXECUTIVE LEADERSHIP

RYAN RILETTE (Artistic Director) is in his twelfth season as Artistic Director of Round House Theatre. During his tenure, he has produced six of the highest grossing seasons in the theatre’s history. His productions have received 81 Helen Hayes Awards nominations and 21 Helen Hayes Awards. Ryan created the theatre’s Equal Play commissioning program, Resident Artist program, Fair Play pay scale for artists, and Free Play ticketing program. For Round House, he has acted in *Ink* and *Uncle Vanya* and directed *The Seafarer*, “*We declare you a terrorist...*”, *Throw Me on the Burnpile* and *Light Me Up*, *Homebound*, *The Curious Incident of the Dog in the Night-Time*, *Oslo*, *Small Mouth Sounds*, “*Master Harold*”...and the Boys, *The Book of Will*, *Angels in America: Perestroika*, *The Night Alive*, *Fool for Love*, *This*, and *How to Write a New Book for the Bible*. He has also acted and directed at theaters in New York, San Francisco, and New Orleans, and has acted in a handful of TV shows and films, including *In The Electric Mist* and *Elvis*. Prior to joining Round House, Ryan served as Producing Director of Marin Theatre Company, Producing Artistic Director of Southern Rep Theatre, and co-founder and Artistic Director of Rude Mechanicals Theatre Company. He is the former Board President of the National New Play Network.

ED ZAKRESKI (Managing Director) is in his eighth season as Managing Director of Round House Theatre. He has produced the five best-selling shows in Round House history, led the theatre’s \$12+ million Full Circle campaign, and oversaw the complete renovation of its Bethesda theatre. He has been an executive leader and fundraiser in DC area nonprofit arts organizations for more than 25 years, raising more than \$120 million. Prior to joining Round House, Ed spent 12 years as Chief Development Officer at Shakespeare Theatre Company where he completed the \$75 million capital campaign to build Sidney Harman Hall and produced its \$3 million opening gala. From 1998-2005, Ed worked in Development at the Kennedy Center, ultimately overseeing a 22-member team raising more than \$11 million annually. Ed holds a degree in Arts Management from American University and frequently presents and leads workshops about management and fundraising for nonprofit arts organizations.

ROUND HOUSE THEATRE
LAND ACKNOWLEDGMENT

In our ongoing efforts to learn more and strengthen our relationships with members of our local community, and to work towards dismantling the harmful effects of white supremacy and colonization, Round House acknowledges that our theatre, administrative offices, education center, and production shop are located on unceded land cared for by native tribes including the Piscataway peoples. We pay our respects to the Piscataway community and their elders both past and present, as well as future generations.

We also acknowledge that, as the world experiences the COVID-19 pandemic, many of us are using the internet and other technologies that are not as readily available or accessible in present day indigenous communities.

We pledge to do the work necessary to build relationships with sovereign tribal nations, to ensure that Round House becomes a more inclusive space, and to never cease ongoing learning.

Learn more about the Piscataway tribe:

PiscatawayConoyTribe.com

Support indigenous rights organizations on a national or global level:

Native American Rights Fund: NARF.org

Cultural Survival: CulturalSurvival.org

Indigenous Environmental Network: IENEarth.org

WHAT IS A LAND ACKNOWLEDGMENT?

A land acknowledgment is a formal statement that recognizes and respects Indigenous peoples as the traditional stewards of a given geographic area. We share ours as part of Round House's ongoing efforts toward equity and anti-racism.

ROUND HOUSE ANNUAL DONORS

List is current as of December 31, 2023.

WE GRATEFULLY ACKNOWLEDGE the following donors who support the work of Round House Theatre through Annual Fund, Gala, and Theatre for Everyone contributions. These gifts help Round House continue to be a theatre for everyone and enrich our community through bold, outstanding theatrical and educational experiences that inspire empathy and demand conversation.

To learn more about the ways to support Round House, donor benefits, or to make a gift, visit RoundHouseTheatre.org/Support or call the Development Department at **240.641.5352**.

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- ▶ ARTISTIC AMBITION
- ▶ COMMUNITY
- ▶ EMPATHY
- ▶ INTEGRITY

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An illustration in a stylized, graphic style. It shows two hands holding a black clipboard. The left hand is at the bottom left, and the right hand is at the top right. The clipboard holds a white document with a jagged tear across the middle. Above the tear, the text "A JUMPING OFF POINT" is written in a bold, sans-serif font, underlined. The background is a vibrant orange with scattered, floating pieces of white paper, some with horizontal lines representing text. The overall composition is dynamic and suggests a sense of urgency or discovery.

**A JUMPING
OFF POINT**

BY INDA CRAIG-GALVÁN
DIRECTED BY JADE KING CARROLL

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